

KINE WEEKLY

KINEMATOGRAPH WEEKLY

Week ending
April 24, 1971

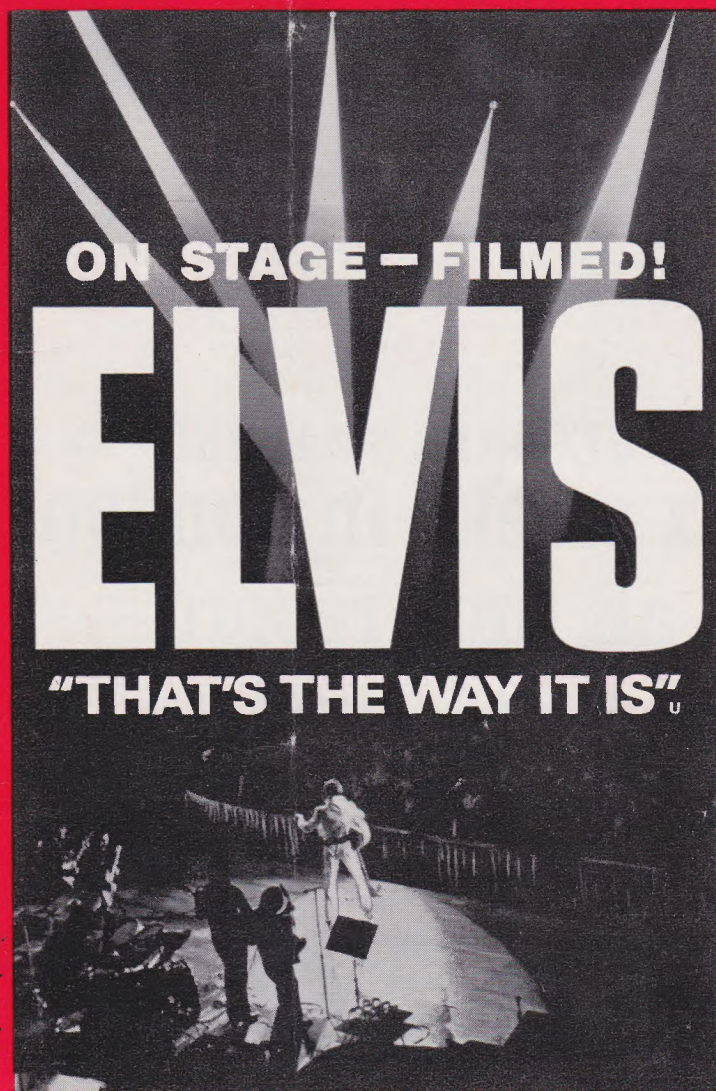
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RECORD-BREAKING



*Filmed 'live'
in Las Vegas.
Directed by
Denis Sanders.
MGM-EMI release*

ELVIS just won't stop...
Either in Japan, with
\$700,000 in six weeks
and still going
up, up, up...

Or in South Africa,
with \$92,000 for first
week in five cities—
a national all-time
roadshow record.

Johannesburg's gross of
\$34,660 breaks the
record for any film ever
in South Africa.

**BRITAIN NEXT! Opens Sunday April 25 at RITZ Leicester Square;
Odeons Finsbury Park, Elephant & Castle, Richmond; ABC Scala Liverpool.**

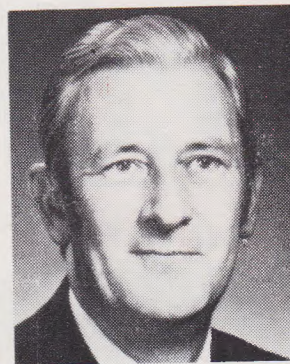
LOVE STORY

is a phenomenon!



Sir Alex King
and Tom St. John
both agree.

The first showmen to
cash in on the world's
greatest record-breaker.



1st week La Scala, GLASGOW 1st week Ambassador, DUBLIN

£7,235

£7,053

**BOTH HOUSE RECORDS SMASHED
And first six weeks in London
another all time record**

£132,170

at PARAMOUNT+PLAZA

PARAMOUNT PICTURES PRESENTS

Ali MacGraw

The Royal Film
Performance 1971



Ryan O'Neal

A HOWARD G. MINSKY-ARTHUR HILLER Production

IN COLOUR A PARAMOUNT PICTURE  CERT AA

EMI and MGM form new production outfit

16mm FOR FUTURE CLASSICS

ALL future Classic theatre developments will include 16mm equipment, Eric Rhodes, chairman and managing director, said this week.

'It's my personal conviction that within the not too distant future 16mm will be standard equipment and that 35mm will become sub-standard,' he told Classic 'hosts and hostesses' at a two-day conference in London.

At a recent demonstration in the Empire theatre, Leicester Square, 16mm and 35mm projection had been run side by side, alternating the same film on the screen. Michael Havas, chairman of MGM, had been so impressed with the quality that he had immediately offered any MGM product on 16mm, Rhodes said.

When 'Zabriskie Point' was shown in 16mm at Taunton Classic it had taken £400 in one week. MGM's enthusiasm was an indication that the renters 'are with us'.

He told managers not to be frightened when they heard that 16mm was going into new theatres. The latest equipment was not only cheaper to run but took up less space.

Reg Dowdeswell said that the major remaining problem with 16mm was the sound quality. 'Out of a total of 2,300 cinemas in Czechoslovakia, 1,600 are running 16mm, and every single one of those has magnetic sound. To me that's very, very important. With magnetic sound we will have a presentation which is just as good as 35mm.'

Gerald Rhodes, Classic booking manager, said that the new theatres recently announced by the company would be more comfortable than the plushest
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BFI GRANT UP

THE annual government grant to the British Film Institute has been raised to £750,000 for the coming year. The increase of £154,000 is the largest ever.

The Institute's power to commit itself to future expenditure on regional projects has been renewed for another year at the rate of £100,000.

Stanley Reed, director of the BFI, commented: 'The encouragement given by the announcement of this generous grant increase is most welcome.'

EMI and MGM have formed a new company, EMI/MGM Film Productions Ltd. This follows two successful films produced jointly by EMI and MGM, 'Get Carter' and 'The Go-Between'. 'Get Carter' is doing excellent business in the United States and Britain, while 'The Go-Between' has been chosen as the official British entry at the forthcoming Cannes Film Festival.

The company will produce a number of major motion pictures for the international market, and will be headed by Nat Cohen, chairman of Anglo-EMI, as managing director, and Robert Littman, MGM's director of European production, as deputy managing director.

James T. Aubrey, Jr., president of MGM, will be chairman of the board of directors, and Bernard Delfont, chairman and chief executive of EMI Film and Theatre Corp., will serve as deputy chairman. Other members of the board will be John Read, chief executive of EMI; Nat Cohen, Peter King, managing director of EMI Cinemas and Leisure Ltd., Douglas Netter, MGM's executive vice-president; Robert Littman and Oscar Beuselinck, legal adviser.

The first film under the new EMI-MGM Film Productions Ltd., banner is Ken Russell's adaptation of the international stage musical hit, 'The Boy Friend', which begins shooting Monday, April 26. The musical stars Twiggy making her motion picture debut, and will be released in Britain by MGM-EMI Film Distributors Ltd., and throughout the world by MGM. It is expected to be ready by Christmas, 1971.

JERRY LEWIS this week announced plans for a network of fully automated 35mm mini-cinemas. He hopes that his company, Network Cinema Corporation, will open its first British outlet before the end of the year.

Based on a pattern which has already launched 100 cinemas in the United States, the company provides the site, the building, and a booking organisation, and leaves the day-to-day running to a manager, who also receives a share of the take.

Each cinema, with between 100 and 350 seats, costs about 130,000 dollars to open, and a prospective owner/manager must be prepared to invest up to 15,000 dollars.

The operation then virtually runs itself, all projection, lighting and sound being completely automatic. A staff of only two

Two other projects will follow 'The Boy Friend'. Commencing approximately October 1 will be a new comedy version of 'Tilby and Svengali', to be directed by Blake Edwards and starring Julie Andrews. Negotiations are underway with Jack Lemmon to co-star with her.

Towards the end of this year, production will begin on 'Trader Horn', with locations in Africa and interiors to be shot at EMI-MGM Elstree Studios, from a screenplay by Alan Sharp—whose screenplay 'The Last Run' starring George C. Scott, was recently filmed by MGM in Spain.

Beyond these projects, the company plans to make each year at least two major international films.

This announcement does not effect the normal film programmes independently produced by EMI in the United Kingdom or MGM's independent production schedule.

ENTERTAINMENT ENTERPRISES LAUNCHED BY LONDON SCREEN

THE creation of a new international film sales organisation, to be called Entertainment Enterprises, was announced this week by Michael Flint, managing director of London Screen Enterprises.

Gary Dartnell has been appointed vice-president in charge of sales, with Flint as chief executive. John Smith will be heading the administration, finance, accounting and publicity side.

Dartnell is giving up his post as managing director of the international division of the Walter Reade Organisation to join the new company. He will be based initially in Paris.

Entertainment Enterprises will handle the licensing and sale of a limited number of completed films throughout the world, primarily to independent distributors. It will also co-operate with producers in advising on the preparation of new productions and assisting them with arranging finance jointly with independent distributors and exhibitors.

The company is already contracted to handle 'A Gunfight', starring Kirk Douglas and Johnny Cash, 'Clay Pigeon', starring Tom Stern, Telly Savalas and Robert Vaughn, and 'Adrift', a Czech film directed by Jan Kadar.

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First Lewis UK mini this year

people, manager and cashier, is required.

The theatres would open in suburban out-of-town locations where no cinema exists at the moment, Lewis said. They would not be in competition with first-run houses, and would aim at second runs of family type pictures.

Michael Gray, formerly adver-

tising director for UA in Europe, who will head the Jerry Lewis operation here, said: 'Films which are blatantly based on exploitation or blatantly violent will not be shown in these cinemas.'

Lewis will clearly keep a close watch on his new projects. His name appears on all front-of-house hoardings.

Profitable quarter for MGM again

METRO-GOLDWYN-MAYER has reported its second consecutive quarter of profitability from operations in fiscal 1971 with a net income of \$2,515,000.

James T. Aubrey, jr., president and chief executive officer, stated: 'We are confident that we will operate profitably in the third quarter which is histori-

cally our weakest and we have every assurance that our fourth quarter will be the most profitable of the year. Our optimism for the fourth quarter is in large measure based upon the exhibitor reaction to three feature films scheduled for release this summer, 'Wild Rovers', 'The Last Run' and 'Shaft'.

LONG SHOTS

Still plenty of meat under the crust

DIRECTOR Roy Battersby's observations during the nationalisation debate at the ACTT conference that the only British films being financed at the moment were the 'Up Pompeii's and re-makes of television serials received a fair measure of press and radio publicity which is, perhaps unfortunate for the image of the industry.

Adaptations of television series are, indeed, playing a prominent part in British production with two currently on release, 'On the Buses' in post production, and 'Please Sir' in preparation. And these, the comedy series and

horror pictures naturally loom large on the studio front, particularly in the more barren winter months, as well they should, all being such sound investments.

But it certainly wouldn't be fair to suggest that they comprise the entire British production industry at present.

In a week when EMI and MGM have formed a new production company which moves into action next week with the new Ken Russell picture 'The Boy Friend' their 'Get Carter' is doing fine business in the States, their eagerly awaited 'The Go Between' is our entry at

Cannes, while another EMI picture, the remarkable 'Tales of Beatrix Potter' is now smashing house records in selected spots here and has enormous US potential and was described by Nat Cohen this week as 'one of the most amazing things that has happened in the business' and 'certain to be of enormous help to the British film industry'.

There are some fascinating pictures planned for British studios and locations this summer and none of them is titled 'Carry On Up Coronation Street with Dracula' . . .

Fond farewell

. . . at a dinner to mark the retirement of Mr. D. J. Goodlatte' said the invitation, but, of course, **Jack Goodlatte's** farewell dinner from EMI Film and Theatre Corporation at the Savoy on Tuesday was a good deal less formal than that in spirit.

Some in the industry today are wary of superlatives, but chairman **Bernard Delfont** was happy to weigh in with one.

'Jack has been 41 years with the company and during this time his stature has increased until today I would claim that he is the most respected elder statesman in the entire motion picture industry.

'If a man is judged by the number of his friends, then Jack Goodlatte is indeed a giant,' he declared and the assembled friends weren't slow to register their agreement.

Arthur Abeles, tongue locked securely in cheek, was in lugubrious mood. 'Nobody loves a distributor,' he announced dolefully. 'Producers hate them. Exhibitors hate them. But Jack was always one of the few exhibitors who were nice to distributors. He treated us as if he were slightly barmy, but he didn't shout at us. You don't handle mentally sick people that way.'

He particularly admired the Goodlatte technique. "'I'm in trouble, dead trouble'" he would say, "'I need your help"'. And always he wore the worried and sombre look of a man who did need your help.'

The other Abeles' recollections were of Lily Bennett, 'the best secretary in Wardour Street who worked for Jack for 30 years and—with a shudder—of try-outs in Luton,

the Goodlatte secret weapon.

'But Jack was the most powerful buyer of films in the world. He never once abused that power and nobody could have more friends than he has today.'

Sam Eckman, Jnr, who had crossed the Atlantic specially for the dinner added his contribution, as did **Sir James Carreras** who recalled Jack Goodlatte's advice at the end of the war when so many were returning to the industry after six years in the services.

'I shall remember for the whole of my life what he said I should do with my company. He said "Make low budget films" and this I know he said to many others and when we had made them, terrible as many of them were, he continued to help and encourage us.'

He recalled, too, Jack Goodlatte's close relationship with ABC managers and, as a very early chief barker, with the Variety Club of Great Britain where he had put in so much invaluable work.

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Peter King was well aware that the previous eulogists had wrung the Jack Goodlatte story dry—and his virtues have been so far extolled that I feel that he is not so much a Goodlatte as a St. Latte.'

The King view of Jack Goodlatte: 'Professionally a man of great integrity and capability, a very expressive man, able at the end of a film to express more in a monosyllable than most critics in a complete column. Personally, a man of great warmth and kindness, a man with whom one could disagree without even incurring a grain of malice. Tough without being inflexible, determined without being obstinate and dedicated without being narrow.'

The recipient of all these tributes—and also of an illuminated address and an inscribed silver tudor dish—kept his reply modest and brief. It was inevitably, he said, a very moving moment for him. He would miss his many, many friends very much, but he hoped he would be able to keep in touch with them.

The evening ended in a skirl of pipes, Auld Lang Syne and rafter-ringing cheering from all those friends.

Some circus

WHAT one participant described as 'a circus' last week turned out to be considerably more than mere children's entertainment.

Lined up at the Shell Centre to discuss Censorship were **Alan Brien** and **Jill Tweedie** (anti) and **Peregrine Worsthorne**, **Nigel Lawson** and **Mary Whitehouse** (pro). In between them were lodged two film-makers and a member of the BFI's education department.

Film clips screened attempted to cover the spectrum from sexual taboos (an underground film called 'Fuses'), through political censorship (a film on poverty around the world), to violence (a shoot up from 'The Wild Bunch'). But as someone rightly pointed out it was ridiculously unfair to judge a part as though it was the whole.

The resulting verbal tussle was basically between those who thought that everyone, including children, should make their own moral decisions, and those who believed in benevolent paternalism.

John Trevelyan said that he thought the new censorship emphasis would be on violence as opposed to sex.

The evening was a good advertisement for the British Federation of Film Societies, which was holding a weekend viewing ses-

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VIDCA delegates seek pointers to future

THE JVC Nivico VCR video-cassette teleplayer from the Victor company of Japan was demonstrated for the first time at the opening of VIDCA, the first international market and seminar for video-cassette hardware and software, in Cannes this week.

The model shown was a colour record-playback unit for attachment to a colour tv receiver, but does not include the facility for recording programmes off-the-air. The system uses $\frac{1}{2}$ in. tape, with the facility for stereo sound, or, alternatively, commentaries in two languages. Marketing price is expected to be around £240.

Of the hardware on show, the Matsushita company's National-Panasonic system, on show in Europe for the first time, attracted a great deal of interest.

The company demonstrated a prototype of a record-playback deck as an integral part of a console model colour tv receiver. This is aimed at the consumer market, in the 1,000 dollar price bracket.

This uses $\frac{3}{4}$ in. tape, with a cassette running time of 60 mins. The deck incorporates a tuner unit and timer so that programmes can be recorded off-the-air, in the absence of the set owner and played back later.

The Amplex Instavision, EVR, Philips and Sony systems were also on show. The EVR is expected to be first on the market. The other systems are expected to be available at the end of this year or early in 1972.

So far as the tape systems are concerned, much depends upon the progress of the talks on the standardisation of the tape systems and compatibility of cassettes.

About 4,000 delegates are in Cannes for VIDCA and MIP-TV which is running simultaneously and the majority interest is in the hardware and software for the video-cassette market. They are hoping to find some pointers to the directions and areas in which the market is going to develop, but no one is under the illusion that they will leave Cannes with a clear-cut picture of the future.

Bernard Chevy, Commissaire General, was asked why the video-discs systems were not represented at VIDCA.

The answer was that the companies were not prepared to participate until they can demonstrate colour systems—and that will not be until the end of the year.



The prototype National-Panasonic video-cassette record playback deck, incorporated in a console colour tv receiver, demonstrated by the Matsushita company of Japan at VIDCA.

'Patton' sweeps Oscar board

TWENTIETH - CENTURY - FOX's 'Patton', the World War Two epic, swept the board in this year's Oscar awards, announced last week in Hollywood.

The film won seven major prizes, including best direction, best art direction, best film editing, best story and screenplay, best sound and best picture of the year. George C. Scott was named best actor for his performance as General Patton.

British performers came out well in the acting categories. Glenda Jackson was the best actress of the year for her part as Gudrun in United Artists' 'Women in Love', and John Mills the best supporting actor for the deaf mute in MGM's 'Ryan's Daughter'.

'Ryan's Daughter' also won the award for the best cinematography (Fred A. Young). The best foreign language film was the Italian production 'Investigation of a Citizen Above Suspicion'.

Best Picture: 'Patton', Frank McCarthy, producer.

Best actor: George C. Scott in 'Patton'.

Best supporting actor: John Mills in 'Ryan's Daughter'.

Best actress: Glenda Jackson in 'Women in Love'.

Best supporting: Helen Hayes in 'Airport'.

Best art direction: 'Patton', Urie McCleary and Gil Parrando.

Best cinematography: 'Ryan's Daughter', Fred A. Young.

Best costume design: 'Cromwell' Nino Novarese.

Best directing: 'Patton', Franklin

J. Schaffner.

Best documentary production: Features—'Woodstock', Bob Maurice. Short Subjects—'Interviews with My Lai Veterans', Joseph Strick.

Best film editing: 'Patton', Hugh S. Fowler.

Best foreign language film: 'Investigation of a Citizen Above Suspicion', A Vera Films S.p.A. Production (Italy).

Best original score: 'Love Story', Francis Lai.

Best original song score: 'Let It Be'. Music and lyrics by The Beatles.

Best song 'For All We Know' from 'Lovers and Other Strangers'. Music by Fred Karlin. Lyrics by Robb Wilson and Arthur James.

For the best achievement in short subjects: Cartoons—'Is it always right to be right?', Stephen Bosustow Productions. Live Action Subjects—'The Resurrection of Broncho Billy', University of Southern California, Dept. of Cinema.

Best sound: 'Patton', Douglas Williams and Don Bassman.

Best special visual effects: 'Tora! Tora! Tora!', A. D. Flowers and L. B. Abbott.

Best screenplay—based on material from another medium: 'M*A*S*H', screenplay by Ring Lardner, Jr.

Best story and screenplay—based on factual material or material not previously published or produced: 'Patton', Story and screenplay by Francis Ford Coppola and Edmund North.

ZIMBERT FOR AIP

RICHARD ZIMBERT has been named vice president and assistant to the chairman of the board and to the president of American International Pictures. He was formerly executive vice president of Aaron Spelling Productions and administrative vice president of ABC-TV. Zimbert will be in charge of the departments of corporate business and legal affairs and television operations in addition to assisting board chairman Samiel Z. Arkoff and president James H. Nicholson.

Disney short in support

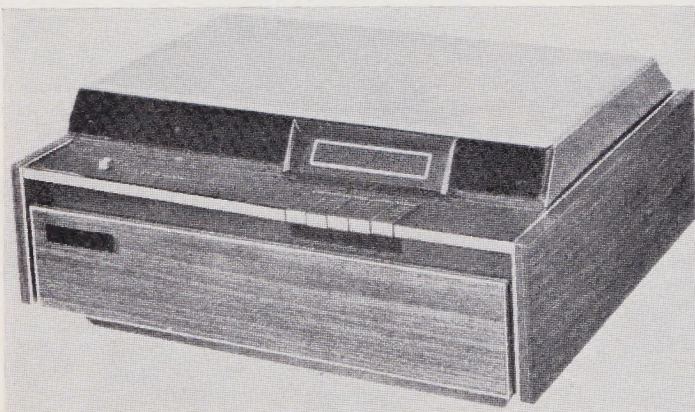
THE Walt Disney cartoon short, 'Foxhunt', commenced an indefinite run at the Odeon, Kensington, in support of Ciro's 'The Statue' on April 22.



EAGLE NEWS

**BREAD
ROLLS
IN
WEST END**

**CAMEO VICTORIA
PREMIERE RUN
STARTS MAY 6**



The JVC Nivico teleplayer unit from the Victor company of Japan.



'Soldier Blue' is off to a

IT seems to be a case of if you can't beat them, join them, as everybody else is doing at the Odeon, Leicester Square. A great deal of the success of 'Soldier Blue' (£16,270 first week) must be attributed to director Ralph Nelson, who has helped to launch his picture in 32 countries, travelling 35,000 miles to meet the press and tell them why he made the picture, and being interviewed on tv and radio all over the world. Tremendous interest was created wherever he went, resulting in enormous box office results particularly in important territories like Germany, Italy and Japan.

Last week in London, Ralph Nelson addressed the national press critics and provincial correspondents together with the managers from Rank Leisure Services key theatres at a special luncheon following the press show.

'Soldier Blue' is a Joseph E. Levine presentation for Avco Embassy Films, starring Candice Bergen, Peter Strauss and Donald Pleasence, a Katzka-Loeb Production.



TOP: The eye-catching front-of-house at the Odeon, Leicester Square. RIGHT: Director Ralph Nelson.



sensational start

ABOVE and BELOW: Queues for 'Soldier Blue' at the Odeon wind across Leicester Square.



BOX OFFICE BUSINESS

by Bill Altria



'Love Story' still supreme; 'Soldier Blue' great, 'Beatrix Potter' too

FINE weather and the post-holiday period inevitably mean some figures are down slightly this week. Paramount's 'Love Story', nevertheless chalked up another wonderful week with £20,266 and Avco Embassy's 'Soldier Blue' made a magnificent start at the Odeon, Leicester Square with £16,270.

'Tales of Beatrix Potter' which now switches to ABC 2 bowed out of ABC 1 with a splendid £9,690—and has been smashing house records at selected situations—while MGM's 'Ryan's Daughter'

marches steadily onward at the Empire with £8,225.

Another of the long stagers, 'Song of Norway' also maintained its level with £7,758 at the Casino Cinerama, while UA's 'The Music Lovers' retains its drawing power at £7,561.

Cinerama's other big one, 'A Last Valley,' brought in a highly respectable £7,158, slightly behind Warner's 'Death in Venice', chosen this week to compete at Cannes and still doing very well at the Warner Rendezvous with £7,744 in the seventh.

Outside the immediate West End, 'When

Eight Bells Toll' looked snug enough at the Odeon, Kensington with £5,569 in the third week. Cinerama's 'The Statue' moved into the same cinema on Thursday this week while two of the 'Oscar' starrers 'PATTON: Lust for Glory' and 'Women in Love', from 20th Fox and UA respectively, moved smartly into the Rialto, hopefully to bathe in their glory. 20th Fox's 'Little Big Man' is the newcomer at the ABC 1 and MGM-EMI present 'Elvis . . . That's The Way It Is' at the Ritz from this weekend. Next week, Columbia's 'I Walk The Line' opens at the New Victoria.

WEST END

Special presentations

- Astoria (1,121): 'Paint Your Wagon' (Paramount) 66th week—£4,518.
 Casino-Cinerama (1,090): 'Song of Norway' (Cinerama) 19th week—£7,758.
 Dominion (1,654): 'Scrooge' (20th Century-Fox-Cinema Center) 20th week—£3,938.
 Empire (1,366): 'Ryan's Daughter' (MGM-EMI) 19th week—£8,225.
 Leicester Square Theatre (1,407): 'The Last Valley' (Cinerama) 2nd week—£7,158.
 Metropole (1,394): 'Waterloo' (Columbia) 20th week—£4,210.
 Odeon, Haymarket (600): 'The Music Lovers' (UA) 8th week—£7,561.
 Odeon, Marble Arch (1,360) 'Cromwell' (Columbia) 34th week—£3,535.
 Odeon, St. Martin's Lane (735): 'Anne of the Thousand Days' (Rank-Universal) 52nd week—£3,077.
 Prince Charles (631): 'Five Easy Pieces' (Columbia) 5th week—£5,345.

Continuous

- ABC 1, Shaftesbury Avenue (615): 'Tales of Beatrix Potter' (MGM-EMI) 3rd week—£9,690.
 ABC 2, Shaftesbury Avenue (581): 'Get Carter' (MGM-EMI) 6th week—£4,734.
 ABC, Fulham Road (1,882): 'The McMasters' (London Screen) 1st week—£1,639.

- ABC, Edgware Road (1,712): 'The McMasters' (London Screen) 1st week—£1,943.
 Cameo-Moulin (250): 'Anatomy of Love' (New Realm) 14th week—£2,051.
 Cameo-Poly (620): 'Investigation of a Private Citizen Above Suspicion' (Columbia) 4th week—£2,299.
 Cameo-Royal (400): 'Love in a Four Letter World' (Richard Shulman) 5th week—£1,571.
 Carlton (1,159): 'The Great White Hope' (20th Century-Fox) 2nd week—£2,839.
 Cinecenta 1 (138): 'The Virgin and the Gypsy' (London Screen) 3rd week—£1,254.
 Cinecenta 2 (155): 'Guess What We Learned at School Today?' (Cinecenta) 3rd week—£1,459.
 Cinecenta 3 (150): 'There's A Girl in My Soup' (Columbia) 5th week—£1,597.
 Cinecenta 4 (154): 'Lawman' (UA) 1st week—£1,194.
 Columbia (760): 'Husbands' (Columbia) 3rd week—£1,425.
 Curzon (546): 'The Owl and the Pussycat' (Columbia) 8th week—£3,041.
 Jacey-Tatler (548): 'The Language of Love' (Darville) 11th week—£2,453.
 Jacey, Trafalgar Square (320): 'The Language of Love' (Darville) 11th week—£2,309.
 New Victoria (2,600): 'Get Carter' (MGM-EMI) 1st week—£5,104.
 Odeon, Kensington (1,874): 'When Eight Bells Toll' (Rank) 3rd week—£5,569.

- Odeon, Leicester Square (1,994): 'Soldier Blue' (Avco Embassy) 1st week—£16,270.
 Pavilion (1,004): 'The McKenzie Break' and 'Sabata' (UA) 1st week—£4,732.
 Paramount (972) and Plaza (820): 'Love Story' (Paramount) 6th week—£20,266.
 Rialto (570): 'Melody' (British Lion) 2nd week—£1,727.
 Ritz (391): 'Where Eagles Dare' (MGM-EMI) 3rd week—£2,082.
 Studio One (550): 'The Aristocats' (Disney) 18th week—£3,319.
 The Other Cinema, Kings Cross (500): 'The Battle of Algiers' (Rank) 5th week—£745.
 Warner Rendezvous (686): 'Death in Venice' (Warner) 7th week—£7,744.
 Warner West End (890) 'Zeppelin' (Warner) 2nd week—£3,741.
 Windmill (299): 'Alyse and Chloe' (S.F. Dist.) 10th week—£2,273.

SUBURBS

- HARDLY surprisingly Columbia's 'Oliver' did very well indeed at selected Rank cinemas as a special presentation.
 Rank-North: The Disney programme of 'The Wild Country' and 'The Barefoot Executive' was about average on the whole.
 Rank-South: 'Dad's Army' did very nicely.
 ABC-North: 'Up Pompeii' (MGM-Anglo-EMI) was excellent
 ABC South: 'Jane Eyre' (Columbia-British Lion) was above average.

London regional branch CEA annual luncheon

'Keep confidence and cut out the knocking'—Peter King

'THE future of the industry is assured if we maintain the confidence of those whom we wish to entertain and those who are financing the entertainment', declared Peter King, managing director of EMI Cinemas and Leisure Ltd., addressing the London Regional branch CEA annual luncheon last week.

Criticising those in the industry, and those on the fringe, who rushed into print or on television to expose the industry, but usually only exposed their own egos, he said: 'Firstly we must have confidence in ourselves amongst ourselves and secondly we must demonstrate that confidence to the public.'

Observing that he had been asked to talk about the future of the cinema, he said: 'My own personal opinion as to whether or not the cinema has a future is probably of supreme unimportance to everyone but me—save that I would just say in passing that if I didn't believe that there was a future, and a great and exciting one, I certainly wouldn't be standing here today and indeed I would have left this industry some five years ago when my family's business, Shipman and King, was acquired.'

'Of far, far greater importance than my thoughts and opinions are the thoughts, opinions and indeed actions of others. And I refer in particular to major industrial organisations on both sides of the Atlantic run by level headed (if not indeed hard headed) businessmen accountable to ever watchful stockholders. It has been very noticeable over the last few years how many major industrial organisations have wished to enter or have in fact entered or become associated with this our Industry. American companies such as Gulf and Western, Transamerica and Kinney spring to mind, whilst I suppose that the most outstanding recent example in this country is my own parent company EMI. And if I take this company as an example it is not simply because it is one with which I am associated, but it is the latest and most local example and one about which I obviously know something.'

The company, he said, has been backing, and is continuing to back, its faith in the industry with hard cash, both in terms of investment in exhibition and production. In short, it is showing in the most practical way possible absolute confidence in the industry.

He continued: 'This is the key word of my very brief remarks this afternoon—confidence. The future of this industry

is assured and can only be assured if we maintain the confidence of those whom we wish to entertain and those who are financing the entertainment.'

'Now as I see it there are two ways in which this confidence must express itself or be manifested. Firstly, we must have confidence in ourselves amongst ourselves, and secondly we must demonstrate that confidence to the public.'

'Dealing firstly with putting across our confidence to the public (and by public I include of course the media of communication such as the press and television) I think it essential that we have a unified approach. Now please don't misunderstand me when I talk of unity or a unified approach. I do not and never have lived in a dream world imagining that the time will come when all sections of the industry would be in total agreement one with the other.'

'What I do mean is that when we have a common case to present that we present it in a cogent, coherent and agreed

fashion and that when we do have internal dissension, be it in between sections of the industry or between individual companies, that these matters be resolved amongst ourselves in an intelligent manner and not argued out in public in an undignified and misleading manner.'

A classic example of the latter, he said, was the break figure dispute between certain renting and certain exhibiting organisations. 'It would be tedious, unethical and irrelevant for me to argue the merits or demerits of the respective points of view. What was wholly deplorable was the way in which the matter was leaked to the press and in which responsible people who ought to have known better allowed themselves to be quoted (or perhaps even misquoted) and achieving nothing whatsoever in the end, save the provision of some very handy ammunition for that ever-present band of persons who enjoy sniping at the Industry.'

There are the more general examples of members (or more usually fringe members) of the industry who rush into print or a television studio to expose the industry and usually ending only by exposing their own egos, he said. 'The ideal way to prevent this sort of thing happening would be to have a single unifying body as a spokesman for all the Industry.'

He continued: 'However, in the absence in the immediate future of any such body, may I most respectfully, and I hope

not presumptuously, suggest that when any of us is approached for a public statement or comment, that we think first not of how to score an individual point for ourselves or our company or our section of the industry, but of how best to benefit the industry as a whole.

'I believe in absolute co-operation with the press or, indeed, in any communications media, and if unpleasant comment or ill-informed statements appear therein I am certain that nine times out of ten we only have ourselves to blame. If we have something good and useful to say, let's say it. If we haven't, let's keep quiet.'

He went on to his second point—'Confidence in ourselves amongst ourselves.'

He recalled that he addressed the branch nine years ago and said then: 'I feel bound to say that this association, whilst undoubtedly fulfilling a most useful function, has tended in the past to devote too much of its energy to causes of a negative nature. We band together whenever anything of a restrictive nature is mentioned. But we should keep a sense of perspective and think more in terms of film industry attack and less in terms of film industry defence.'

This was still to an extent true today, he said. 'We still have people worrying about how to stop films getting on television rather than concentrating on how to get people away from that television film and into the cinema. Some of us still have what might be described as a nanny attitude towards the Government, looking to it to protect us from the harsh pressures of commercial reality. Some of us still look back to a nostalgic past rather than an exciting future.'

'Of late I feel that we have tended to denigrate ourselves and our product. I know that per-

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WANTED: FRESH, INDEPENDENT BLOOD

FRESH, independent, blood must be brought into the CEA to revitalise the organisation, Reg Dowdeswell (Classic) told last week's annual meeting of the London regional branch.

Assessing the aftermath of the Association's economies and the simultaneous cut in subscriptions for small theatres, he said: 'We now want fresh blood. It's vitally important that we have new, verbose, rhetorical people to have a go at running the industry at exhibitor level.'

Addressing independent exhibitors in particular, he said: 'Have no qualms about the future. Join us and let's have a lively organisation.'

The independents needed the

CEA as never before, he said. Whereas the major and minor circuits had their own organisations to fall back on, the small theatres had nothing.

'There's only one organisation which can serve independent exhibitors and it's this one,' he said. 'You have got acting for you what looks likely to be a very efficient, streamlined, no waste, professional organisation. And if you are not in it today then join it tomorrow.'

Branch chairman Sydney Shurman said that a meeting would be held within the next two weeks to decide the future running of the branch after the national economies. 'This branch will continue,' he added, 'and I

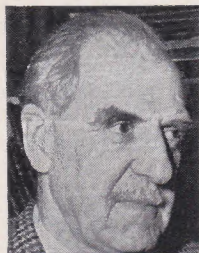
am sure in a way that will contribute to the Association.'

Giving his report for the previous year, Shurman said that current membership—469 full members and 4 associate members—represented a third of the total members of the Association.

Major campaigns during the year had been for the reduction of the Sunday charity levy, easing of the restriction on under-18-year-old staff being present during 'X' films, and negotiating on new agreements on film transport.

Bob Camplin, general secretary of the Association, told the meet-

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FILM REVIEWS

Edited by Graham Clarke

A Town Called Bastard

Scotia-Barber. X. Anglo-Spanish. In Technicolor. Starring Robert Shaw, Stella Stevens and Martin Landau. Produced by S. Benjamin Fisz. Directed by Robert Parrish. Screenplay by Richard Aubrey. Director of photography Manuel Berenguer. Music by Waldo de los Rios. 97 minutes. Release: June 27, 1971.

MEXICAN revolution drama. The year is 1905 when the revolution attempted by a leader known as Aguila has been crushed by Diaz and Aguila himself, a legendary figure, is still being hunted. To the town called Bastard comes a mysterious woman, Alvira (with a weird body-guard named Spectre), who is seeking the death of the man who killed her husband. The town is held by a bandit, Don Carlos, and its 'priest' is a man who, not long before was an officer in the revolutionary army and a ruthless priest-killer. When the town is captured by The Colonel, a former revolutionary colleague of The Priest who has since changed sides, The Colonel starts hanging the townsfolk to persuade The Priest to lead him to Aguila, but the townsfolk revolt and the Colonel is killed. The Priest, who has been accused of being Aguila, then tells Alvira that her husband was Aguila, who, when badly wounded, asked The Priest to kill him to preserve the legend. Spectre then kills The Priest.

A brooding, violent story, this has considerable force of the kind that is popular just now. Very strong X attraction.

Production The plot is based on a historical incident about a woman who actually did search Mexico for the killer of her husband, and this theme has been expanded to mix some mystery into a tale that is a glutton for callous, blood-thirsty violence that is, as it happens, well in character for the times. Hangings, shootings and one throat-cutting are natural to the story, which begins with a horrifying scene of the senseless massacre of innocent men, women and children at Mass. Director Robert Parrish does not dwell on the violence, but uses it as a means to mount a brooding atmosphere of inhuman beastliness. A strong story is supported by a strong cast. Robert Shaw speaks little, but looks much as the priest-killer turned priest, opposed to the enjoyment of cruelty shown by Martin Landau as The Colonel and Telly Savalas, as Don Carlos. Stella Stevens is unusually and commendably serious as Alvira; Michael Craig has an effective, but small, appearance as a turncoat responsible for Aguila's wound; and Dudley Sutton is quite frightening as Spectre.

Points of appeal Violence, mystery, strong cast, colour.

The Statue

Cinerama. X. U.S. In colour. Starring David Niven, Virna Lisi and Robert Vaughn. Produced by Anis Nohra. Directed by Rod Amateau. Screenplay by Alec Coppel and Denis Norden. Director of photography Piero Portalupi. Music

by Riz Ortolani. 89 minutes. Release: May 23, 1971.

PHALLIC comedy. Honoured with a Nobel Prize for inventing a successful, international language, Professor Alex Bolt is horrified when he sees the commemorative, nude statue of himself, commissioned by the politically ambitious U.S. Ambassador, Ray Whiteley, and sculpted by Bolt's wife, Rhoda, a famous sculptress. The statue is a faithful likeness except for a vital part which Bolt's secretary, Pat, assures is not him. Juddering with jealousy, Bolt gets a list of all his wife's male visitors and goes to fantastic lengths to check which was the model for the essential part. When Whiteley also learns about the statue he lends the whole resources of the U.S. in the search, and commissions two Marines to saw off the offending part. Eventually Bolt discovers that the model was the classic statue of David in Florence and is reconciled to Rhoda who remakes the statue—with Whiteley's head instead of Bolt's.

This bit of fun about a hitherto unmentionable subject has some wit and some chuckles and David Niven. Very X attraction.

Production The film has been adapted by Alec Coppel (with obvious collaboration by

Denis Norden) from his own play, 'Chip, Chip, Chip', and the crazy search for the unknown owner of the part christened 'Charlie' allows the camera to indulge in an extensive travelogue. Some audiences may consider the subject to be in bad taste and others may feel that 89 minutes is a long time for variations on a single joke. Some of the variations are ingeniously funny: others are ingeniously silly, and witty lines are mixed with the obvious, but the good, the indifferent and the dirty are dealt with in equal expertise by the practised and charming comedy talents of David Niven as the harassed Professor Bolt. Virna Lisi gives a spirited performance as Rhonda, without ever suggesting a sculptress, and Robert Vaughn does some quietly efficient mickey-taking as the U.S. Ambassador. There is also an entertaining appearance by John Cleese as a man who qualified as a psychiatrist so as to get into advertising.

Points of appeal Sex, crazy comedy, David Niven, colour.

I Walk the Line

Columbia. AA. U.S. In Eastman Colour and Panavision. Starring Gregory Peck, Tuesday Weld and Estelle Parsons. Produced by Harold D. Cohen. Directed by John Frankenheimer. Screenplay by Alvin Sargent. Director of photography David M. Walsh. Music by Johnny Cash. 97 minutes. Release: May 9, 1971.

GRIMLY sad drama. Henry, middle-aged sheriff of a small town is moodily bored with his life and family until he meets Alma, sensuous young daughter of Carl McCain, a 'moonshiner' recently moved into the area. Alma tempts Henry and he quickly becomes infatuated. He tries to protect McCain against the inquiries of a federal agent. When Henry's deputy finds out about the

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KINE booking guide

ANGELS OF THE STREET. Gala. German. English dialogue. In Eastman Colour. 100 min. X. Stars: Horst Frank, Herbert Fux, Werner Pochath.

German gang warfare. Story somewhat tortuous, violence intermittent, atmosphere sleazy. Acceptable fare for certain situations.

BLOODY MAMA. MGM-EMI. U.S. In colour. 83 min. X. Star: Shelley Winters.

Period, gangster drama. Story of family gang violence, with psychological overtones, acting extrovert. Seamy attraction.

BULLET FOR PRETTY BOY, A. MGM-EMI. U.S. In colour. 89 min. X. Stars: Fabian Forte, Jocelyn Lane.

Gangster drama. Story, founded on a real-life character, routine, but with recurring violence and killings, direction pedestrian, star good-looking. Reasonable double-programmer.

ELVIS . . . THAT'S THE WAY IT IS. MGM-EMI. U.S. In Metrocolor and Panavision. 108 min. U. Star: Elvis Presley.

Elvis album. Content mainly a record of a Presley concert at Las Vegas last year, with 27 songs, performance compulsive, direction straightforward. A must for Presley fans.

I WALK THE LINE. Columbia. U.S. In Eastman Colour and Panavision. 97 min. AA. Stars: Gregory Peck, Tuesday Weld, Estelle Parsons.

Grimly sad drama. Story strongly claustrophobic and verging on tragedy, acting of stars and support excellent. Music by Johnny Cash. Booking for selected situations.

SABATA. United Artists. AA. 106 mins. Italian. English dialogue. Technicolor and Techniscope. Star: Lee Van Cleef.

Western. Story sketchy, activity unceasing, star true to form. Routine Continental-made Western.

STATUE, THE. Cinerama. U.S. In colour. 89 min. X. Stars: David Niven, Virna Lisi.

Phallic comedy. Story basically silly, but with some witty lines, joke overplayed, David Niven as charming as ever. Very X attraction.

TOWN CALLED BASTARD, A. Scotia-Barber. Anglo-Spanish. In Technicolor. 97 min. X. Stars: Robert Shaw, Stella Stevens, Martin Landau, Telly Savalas, Michael Craig.

Mexican revolution drama. Story, based on fact, powerful, violent and brutal, but in character, direction brooding, cast excellent. Very strong X attraction.

(C) SUITABLE FOR CHILDREN
*BRITISH QUOTA PICTURE

(CC) EXCELLENT FOR CHILDREN
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REVIEWS

from page 10

liaison and tries to rape Alma, McCain kills him and Henry helps to dispose of the body. He asks Alma to elope with him, but she goes off with her family and slashes Henry with a baling hook when he tries to stop her.

This is a deeply sad story, well-made and acted, but with no lure for light-hearted audiences. Booking for selected situations.

Production The film is based on the novel, 'An Exile', by Madison Jones. Although it is set almost entirely in the pleasant, open country of an American backwoods town, the writing and direction have a claustrophobic atmosphere, concentrating on the introspective silences of Gregory Peck, who gives a typically strong, underplayed performance as the unhappy sheriff. Tuesday Weld, as Alma, has a simpler job, showing a mixture of apparent innocence and lustful guile; and there is an excellent, tender, supporting performance by Estelle Parsons, as Henry's wife. Ralph Meeker, as McCain, also contributes; and the younger generation will enjoy the music and singing of Johnny Cash.

Points of appeal Serious theme, good direction and acting, colour and wide-screen.

Elvis . . . That's the Way it is

MGM-EMI. U. S. In Metrocolor and Panavision. Starring Elvis Presley. Directed by Denis Sanders. Director of photography Lucien Ballard. 108 minutes. Release not fixed.

ELVIS album. The film is a record of a concert given by Elvis Presley at the Las Vegas International Hotel last September. In it Elvis sings 27 songs in his clever variety of styles. The film also includes rehearsal scenes and short interviews with fans.

This is an excellent 'collection' for the solid phalanx of Presley admirers who are never likely to get nearer to their darling than a film. A must for Presley fans.

Production The film opens with Presley at rehearsals, taking it all fairly light-heartedly, but there is no doubt about his expert professionalism and entertaining talent once he gets on stage. He literally mesmerises his audience who are, incidentally, of all ages and both sexes. It is a first-class performance of its kind. Musicians backing Presley are: James Burton, Glen Hardin, Charley Hodge, Jerry Scheff, Ronnie Tutt; the background vocalists are Millie Kirkham, The Sweet Inspirations, and The Imperials. The orchestra is conducted by Joe Guercio.

Points of appeal Elvis, U certificate.

Sabata

United Artists. AA. 106 minutes. Italian. English dialogue. Techniscope, Technicolor. Starring Lee Van Cleef. Produced by Alberto Grimaldi. Directed by Frank Kramer. Story and screenplay by Renato Izzo and Gianfranco Parolini. Director of photography Sandro Mancori. Release: May 16, 1971.

WESTERN. In a frontier town, man of mystery, Sabata foils a bank robbery and receives 5,000 dollars reward. The robbery was master-minded by Stengel, an epicene effete, who wanted the gold for land speculation, with the saloon owner and local judge. Stengel sends killers to silence Sabata, who knows the truth, but they are all eliminated. Sabata asks 5,000 dollars to keep quiet and, as the conflict continues, raises his price twelvefold. Then Stengel hires Banjo, an old acquaintance of Sabata, to dispose of him. There is a duel and it seems as though Banjo wins. But Sabata was only shamming dead and finally rides off alone—with his 60,000 dollars.

The novelty has worn off these offerings and some, like this one, are beginning to look like an imitation of a parody. Routine Continental-made Western.

Production The loose-linked 'story' is really

only an excuse for stringing together a series of shoot-ups and these arrive regularly every 10,000 frames. Short on ideas and, apparently, resources—though it is not without imaginative moments—the picture sticks closely to the ritualistic elements of the 'spaghetti' Western that have almost supplanted the real thing. And, for an action picture, it suffers from an excess of interiors—the grey indoors instead of the great outdoors. As Sabata, Lee Van Cleef has little to do but once again stride through his part, chuckling mirthlessly and smiling enigmatically, while loosing-off an assorted armoury of weapons.

Points of appeal Violent action, well-known actor, popularity of Westerns, some humour, slight romantic interest.

Bloody Mama

MGM-EMI. X. U.S. In colour. Starring Shelley Winters. Produced and directed by Roger Cornman. Screenplay by Robert Thom. Director of photography John Alonzo. Music by Don Randi. 83 minutes. Release: June 26, 1971.

PERIOD, gangster drama. Brought up in poverty and misery, Kate (Ma) Barker, in the 1930's, now has four grown sons and sets out to revenge herself on Society by lawlessness. They start with petty crimes, but progress to bigger stuff, in spite of the weakness of Herman, the eldest, for unprovoked violence. Herman falls for a prostitute, Mona, who joins the gang and another brother Fred has a homosexual link with Kevin, his cellmate during a prison spell. Ma then brings off the kidnapping of a millionaire, Pendlebury, but when they get the ransom, the boys don't kill Pendlebury, as ordered by Ma, and the gang flees to Florida, where they are surrounded and wiped out by the police.

This is gangster stuff, very much in the raw, but somewhat lacking in common, box-office excitement. Seamy attraction.

Production The widespread gangster period in America contains many fine stories founded on fact and still holds a powerful, box-office pull, but this effort (which appears to have been curtailed by the censor), seems to lack the vital spark of compelling excitement. This is in spite of a fair amount of gun-play and sudden death, the main accent being on the theme of Ma Barker's obsessive and possibly incestuous devotion to her sons, and her pathological hatred of the law. The theme is, perhaps, too serious for the way it is presented. The film gives star Shelley Winters a typical chance of expert, extrovert acting, and Don Stroud matches her with his work as her favourite, eldest son, the unbalanced Herman.

Points of appeal Gangster goings-on, killings and gun-battles, colour.

A Bullet for Pretty Boy

MGM-EMI. X. U.S. In colour. Starring Fabian Forte and Jocelyn Lane. Produced and directed by Larry Buchanan. Screenplay by Henry Rosenbaum. Director of photography James R. Davidson. Music by Harley Hatcher. 89 minutes. Release: June 27, 1971.

GANGSTER drama. Charles Floyd, a young Oklahoman, gets sent to a labour gang for manslaughter when he accidentally kills a man who insults Floyd's young wife, Ruby, on their wedding day and then shoots Floyd's father. Floyd escapes from custody and is introduced to and joins a professional bank robber, Floyd, contemptuously called 'Pretty Boy' by two other crooks (whom he subsequently kills), then starts a career of crime that soon makes him notorious. Making sure that his wife and young son are safe, Floyd goes on the run with his mistress, Betty, and friend Preacher, but Federal men catch them and all die.

Although founded on fact the film lacks guts, but it has its share of violence and sudden death. Reasonable double-programmer.

Production The film is biographical in that its hero, Pretty Boy Floyd, was a notorious character in America's twenties and early thirties. An attempt is made to whitewash this young thug and this, perhaps, in addition to pedestrian direc-

TRADE SHOWS

LONDON

May 3

The Samurai. Scotia-Barber. Sapphire Th. 11am.

May 4

Cotton Comes to Harlem. U.A. Private Th. 10.30am.

Connecting Rooms. London Screen. Wardour Preview Th. 2.30pm.

May 5

Pussycat, Pussycat, I Love You. UA. Private Th. 10.30am.

May 6

Tora! Tora! Tora! 20th Century-Fox. Carlton Th. 10.30am.

LATE EXTRAS (London)

April 27

Hot Pants. D.U.K. Films. Border Preview Th. 10.30am.

April 28

Queimada. Followed by An Ant from Uncle (short). U.A. Own Private Th. 10.30am.

April 30

The Statue. Cinerama. Odeon, Kensington. 4.20pm.

tion is a reason why the story raises comparatively little excitement. There are, every now and then spurts of prodigal shooting, but Floyd's progress from bank to bank is made to look tame, whilst his murders of law officers are taken as a matter of course. Pop-star Fabian Forte has the features for the part of Pretty Boy, but never rises above the level of the script. The romance in his life is represented by Jocelyn Lane and Astrid Warner.

Points of appeal Popularity of gangsters, violence and gun-fights, colour and title.

Angels of the Street

Gala. X. German. English dialogue. In Eastman Colour. Starring Horst Frank, Herbert Fux and Werner Pochath. Produced by Gyula Trebitsch. Directed by Jurgen Roland. Screenplay by Werner J. Luddecke and Karl Heinz Keitler. Director of photography Petrus Schloemp. Music by Siegfried Franz. 100 minutes. Release not fixed.

GERMAN gang warfare. Jule Nickels, king of the prostitute area in Hamburg, tries strong-arm methods when his territory is invaded by another top pimp, Holleck, who has moved in with girls from Vienna. The gang warfare continues until Lisa, one of Nickel's girls, is murdered by a customer called Priel. To keep the police at bay, the two gangs join forces to find the murderer. Nickels succeeds as the police close in. Priel shoots the police chief and Nickels shoots Priel with the policeman's gun, then walks away free, having already framed Holleck for being an accessory in the murder of the prostitute.

This is a seamy, run-of-the-mill tale of crime and prostitution, with drugs thrown in. Acceptable fare for certain situations.

Production This story of gang warfare in Hamburg's most disreputable street weaves a somewhat tortuous course of rough-housing, revenge and double-crossing, with a brutal and sordid murder as the catalyst for a darksome climax, in which, surprisingly, the chief villain is allowed to get away without retribution for his cold-blooded misdeeds. The settings and atmosphere are unrelievedly sleazy and the tough action is only intermittent. Horst Frank plays the part of the principal bad man, Nickels, with a cool reserve that is almost melodramatic. Werner Pochath and Herbert Fux are both very emotional as the two other nasties.

Points of appeal Gang warfare, violence, girls, colour.

AGTT conference

'Nationalisation without compensation' demand

A CALL for nationalisation of the film industry, without compensation to present ownership and under control of elected workers was made by film director Roy Battersby at the Association of Cinematograph, Television and Allied Technicians' conference on Sunday.

Battersby, director of the film freelance shop, said: 'It is perfectly clear that no one else either has or intends to create a policy for our future which is going to be acceptable to us. I do not have to spell out the number of our members who are unemployed and what that means to those members and their families and children.'

His motion, which asks for nationalisation of film production, distribution and exhibition, was carried by 210 votes to 42.

Battersby, director of the film 'The Body', asked what type of film would encourage people to invest the kind of money that was being invested in other industries.

TRAINING STANDARDS

A motion from BBC, Lime Grove, that the union agree to establish recognised standards of qualification with schools that offered training schemes for the film and television industry was carried by 123 votes to 56.

John Barnes, the proposer, said that a 'substantial and growing number' of young people who wanted to make films were graduating each year from film and television courses.

A figure of 70 had been given for the number of establishments involved in such teaching and about 11 or 12 of these were almost solely devoted to film and television work.

He said that it was difficult to establish exact figures—some courses were possibly not even registered—but he wondered whether these courses were adequate.

Alf Cooper, a vice-president of the union, said that he thought the motion had 'terrible inbuilt dangers.'

'Already, too many by far of you are under-employed. If there is not enough work to go around, then it seems to me a short sighted policy to start urging entry for people who still have to be taught by you, the people on the job.'

'What we are trying to do in this industry is to exercise our creative talents to the fullest and to provide the widest possible range of material for the audience. The only films that are being financed at the moment are the "Up Pompeii", the remakes of the TV serials—the certainties.

'The only way we can make any difference is to fight for a policy of complete nationalisation in the industry, where we work under our own control and without compensation to the former owners.'

Gavin Waddell, of London Weekend Television, said in opposition: 'This resolution is nothing at all to do with nationalisation as we understand it. It is really expropriation. It is neither practical politics nor desirable politics.'

NO INQUIRY

An attempt to set up an inquiry into the rules and constitution of the union failed. It was

brought following the union's strike recommendation for January 12 which was later repealed.

The motion, proposed by James Ritchie of British Transport Films, expressed alarm at the attempts of the General Council of the Union 'to dictate a course of political action to members.'

Andrew McNeil of Thames Television said he proposed the motion and had supported the union's decision at the time, which was made following a meeting of the General Council and delegates on January 3. 'It is you and your shops and your members who really made the shape of that meeting and that decision,' he said.

Defending the General Council, Alan Sapper, General Secretary of the Union, said: 'When we are being attacked by the Government of the day, we cannot avoid that attack by saying that we cannot tell our members what it is about because we may interfere with their political virtue.'

Conference backs TUC on Industrial Relations Bill

The conference opened on Saturday with a 202 votes to 31 majority in favour of supporting the TUC's line of total opposition to the Government's Industrial Relations Bill.

The motion added that it was regretted that the TUC's decision, regarding non-registration was advisory and not mandatory on its members. It also demanded from the Labour Party 'an unequivocal statement that it pledges itself to do everything to strengthen the trade unions in their pursuit of the economic and social interests of their members.'

Alan Sapper warned members: 'If we register when the Bill becomes law, it means that the union would be state-registered and state-regulated instead of self-registered and self-regulated and it would turn officials into policemen.'

He said the Bill would provide legislation against unions making certain rules and added: 'We do have a pre-entry closed shop situation at the moment and we can say that we won't have a vast unemployed section of the industry flooded with people who

think it is a glamour business or who are relatives of someone or who want to make a quick, easy buck. At the moment, we can control that situation, but the pre-entry shop situation would be unfair and illegal under the Bill.'

Sapper said that the legislation was introduced originally to solve the problem of strikes and to make the union 'more democratic.'

'We all know it does nothing of the sort. Its function is to shift the balance of power when we negotiate your agreements. This applies to the laboratory agreement, the shorts and documentary agreements and to the television agreement.'

Waddell put a motion, calling upon the union to welcome certain provisions in the Bill relating to union rules which would 'do much to prevent a repetition of the unlawful and dishonest attempts by a minority within this union to achieve a national strike on January 12.'

It was defeated by 192 votes to 32.

'THE TRAGEDY OF WASTED TALENT' —GEORGE ELVIN

If the Industrial Relations Bill becomes law it will 'bind and chain' the trade union movement as never before, ACTT president George Elvin told the conference.

'If we and other entertainment unions were not one hundred per cent organised, we should be weak indeed, as the so-called glamour surrounding the jobs which our members do attracts ten times more seekers after employment than there are jobs,' he said.

The apparent government concession on the closed shop clause in the Bill was in fact nothing of the sort. It would replace a pre-entry union shop agreement with a tortuous procedure to establish a possible post-entry control. But by that time the damage would be done.

He praised the efforts of the union to counter the Bill through the TUC, and in particular Congress's commissioning of prints of a film made by the ACTT Freeprop Group.

On the current state of the British film industry, Elvin said that despite an upturn in employment, 'it continues to be a tragedy that so much talent is wasted because many who could be making films continue to be unemployed or underemployed.'

One of the better trends was the revised pattern of film financing announced by the NFFC. 'It should not only lead to a greater volume of film finance becoming available, but to a quicker turn-around of money because the producer, instead of being at the end of the queue to get back his investment, will receive it pari-passu with the other participants,' he said.

But he emphasised that the main problems of the industry would never be solved until there was a revolution in the organisation of film distribution.

Of recent developments he welcomed most the setting up of the National Film School, the culmination of a thirty-year campaign. 'I look forward to the School training directors and other technicians for the future,' he said, 'and we further hope that in about two years' time it will embrace training for television.'

On television itself, he said that whilst welcoming the reduction in levy he would really like to see the whole basis altered.

George Elvin was re-elected as President of the Union with 222 votes, against Mr Stewart Hood's 73 votes.

AIP's first of the year starts at Shepperton

FILMING of 'The Gingerbread House', described by its makers, American International Pictures, as 'a very grim' modern fairy tale inspired by the Hansel and Gretel story, begins at Shepperton Studios on Monday.

Set in the 'twenties, the film stars American Academy Award-winning actress Shelley Winters in the role of a retired American music-hall entertainer, married to an Englishman but now living alone in the English countryside; and Mark Lester.

Also primarily cast is Judy Cornwell, whose performance as Nellie in American International's new screen version of Emily Brontë's 'Wuthering Heights' has been singled out for special praise by American critics.

'The Gingerbread House' is directed by Curtis Harrington from a screenplay by David Osborn and Jimmy Sangster based on an original story by Osborn. The producers are James H. Nicholson and Samuel Z. Arkoff. Louis M. Heyward is executive producer, and John Pellatt associate producer.

Nicholson, Arkoff, Heyward and Pellatt were all associated in similar capacities with the new film of 'Wuthering Heights', which is to have a Royal Charity Premiere in London on June 9.

In 'The Gingerbread House', two over-imaginative orphaned children, a boy, played by Mark Lester, and his sister, mistakenly believe Shelley Winters to be the proverbial 'wicked witch' of the Hansel and Gretel fable. Events seem to bear this out, and the film is about the effect this has on the children.

'Basically a suspense-thriller with a sadly ironical ending,' is director Curtis Harrington's description.

'The Gingerbread House' is the third film Shelley Winters has made for American International. The first was the controversial 'Wild in the Streets', in which she played the mother of Christopher Jones.

Her second, 'Bloody Mama', in which she played the notorious real-life American woman gangster, Ma Barker, was originally refused a certificate here. Now, however, it has been passed and will have its London opening at two Cinecenta Theatres on May 6.

Shelley Winters, who has appeared in more than fifty films, received her first Academy Award nomination for her performance opposite Ronald Colman in 'A Double Life'. A second nomination followed

PRODUCTION by Rod Cooper



later for her role in 'A Place in the Sun'.

Her latest Hollywood film, 'What's The Matter With Helen?', was completed recently. It also stars Debbie Reynolds, Dennis Weaver, Agnes Moorehead and Michael McLiammoir, and was directed by Curtis Harrington with whom Shelley Winters is now reunited in 'The Gingerbread House'.

Curtis Harrington, who established himself as a director with films like 'Night Ride' and 'Games', began his career as a journalist on the Theatre Arts Magazine in New York.

Producers Samuel Z. Arkoff and James H. Nicholson; executive producer Louis M. Heyward; director Curtis Harrington; associate producer John Pellatt; director of photography Desmond Dickinson; production manager Donald Toms; art director George Provis; first assistant Colin Brewer; camera operator Norman Jones; editor Tristram Cones; sound Ken Ritchie; continuity June Randall; wardrobe supervisor

Bridget Sellers; make-up Eddie Knight; hairdresser Pat McDermott.

Playboy-Columbia deal

PLAYBOY PRODUCTIONS and Columbia Pictures have entered into a three year multi-film commitment. The deal was announced by Hugh Hefner, president of Playboy Enterprises, Inc., Jerome M. Zeitman, head of Playboy's film-making operation, and Peter Guber, Columbia vice-president. Plans call for at least four feature films during the term of the new association.

The first venture is Roman Polanski's film of Shakespeare's 'Macbeth' which Columbia and Playboy are co-financing and Columbia distributing. The film, budgeted at three million dollars, stars newcomers Jon Finch, (28) and Francesca Annis (26) in the leading roles. Location shooting has been completed in Northumberland and Wales.

Polanski, co-author of the screenplay (with Kenneth Tynan) and co-producer (with Andrew Braunsberg), is now finishing interior filming at Shepperton Studios in London.

'With "Macbeth" well under way,' says Hefner, 'we are now reviewing a number of other projects with Columbia. These projects will employ the best talents to produce movies that are markedly different from the usual film fare.'

Scotia score

WALDO DE LOS RIOS, who arrived in London earlier this month has had a busy schedule. He met Scotia International's Ben Fisz, who signed him to write the score for the company's latest film, 'Bad Man's

SHOOTING NOW

EMI-MGM, Elstree—Jason King (Scoton/ITC) producer Monty Berman, director Jeremy Summers. **Up the Chastity Belt** (Anglo-EMI), producers Ned Sherrin, Terry Glinwood, director Bob Kellett. **The Boy Friend** (Russflix/EMI-MGM), producer-director Ken Russell (from Monday). **Shirley's World** (Pimlico Films/ITC) Executive producer Sheldon Leonard, producer Barry Delmain.

PINEWOOD—**The Persuaders** (Tribune/ITC), producer Robert S. Baker. Associate producer Johnny Goodman. **Twins of Evil** (Hammer/Rank), producers Harry Fine, Michael Style, director John Hough. **Carry On At Your Convenience** (Peter Rogers/Rank), producer Peter Rogers, director Gerald Thomas. **All Coppers Are . . .** Peter Rogers/Rank. Producer George H. Brown, director Sidney Hayers.

SHEPPERTON—**Macbeth** (Playboy

Prod.), producers Roman Polanski, Andrew Braunsberg, director Polanski. **The Gingerbread House** (AIP), producers Jas Nicholson, Sam Arkoff, exec-prod. Deke Heyward, director Curtis Harrington.

TWICKENHAM—**The Straw Dogs** (Amebroco/ABC Pic. Corp), producer Daniel Melnick, director Sam Peckinpah.

GOLDHAWK—**Keep Your Fingers Crossed** (Ludgate/Capitole), producers Nat Wachsberger and Pierre Braunberger, director Richard Clement.

LOCATION—**Brother Sun and Sister Moon** (Euro-Int.-Vic/Paramount-CIC), producer Luciano Perugia, director Franco Zeffirelli (Anglo-Ital. co-prod.).

Nicholas and Alexandra (Columbia), producer Sam Spiegel, director Franklin Schaffner (Spain). **Catlow** (MGM), producer Euan Lloyd, director Sam Wanamaker (Spain).

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River', which stars Lee Van Cleef, James Mason and Gina Lollobrigida.

This is the second Scotia assignment for Waldo de Los Rios, who has already done the score for 'A Town Called Bastard', the Scotia International presentation which goes out on Rank release on June 27.

De Los Rios made his name here with his popular arrangement based on the last movement of Beethoven's 9th symphony, which was so successful in the Miguel Rios recording, 'Song of Joy'.

European news

CERVINIA, ITALY: Jean-Claude Killy, the Olympic skiing medalist, will make his motion picture debut for Warner Bros., in the Englund-Rissien production of 'Schuss', it was announced by John Calley, executive vice-president in charge of production for the studio. Killy has been eagerly sought after for films since winning three gold medals in the Alpine skiing events at the 1968 Winter Olympics at Grenoble, France.

'Schuss' will be directed by George Englund and produced by Edward Rissien from a screenplay by Ken Kolb and Jeffrey Bloom. The romantic adventure drama, which will include a number of international film stars, is set in the Italian Alps at Cervinia, a popular European ski resort. Shooting started in Cervinia on April 14.

Killy won the world championship at Portillo, Chile in 1966, with the fastest time in downhill history. His 1966-67 record included 20 first in downhill, slalom and giant slalom and five combined titles. His skiing career was capped at the 1968 Winter Olympics with his unprecedented feat.

'CATLOW' has started production in Almeria, Spain, for MGM. Top starred is Yul Brynner, along with Richard Crenna, Leonard Nimoy, Jo Ann Pflug and Daliah Lavi. A fierce-actioned western, one of the unusual aspects of 'Catlow' is that it centres on a bantering but dead serious rivalry between two old mates who find themselves on opposites of the law. Brynner plays Catlow, a sleight-of-hand cattle

rustler, and Crenna his sheriff pal who is reluctant to bring him in.

Other principal roles are filled by Leonard Nimoy, star of television's 'Star Trek' and 'Mission: Impossible'; Jo Ann Pflug who played 'Lt. Dish' in 'M*A*S*H'; Daliah Lavi, Bob Logan, of TV's '77 Sunset Strip', Jeff Corey and David Ladd.

Directing 'Catlow' for producer Euan Lloyd is Sam Wanamaker. The Frontier Films production for MGM release is based on a novel by Louis L'Amour. The screenplay was written by J. J. Griffith and Scot Finch. The film is being shot in Metrocolor.

FRANCO ZEFFIRELLI, directing 'Brother Sun, Sister Moon', his new film inspired by the early years of St. Francis of Assisi, entirely on location in Italy, has signed Adolfo Celi and Leigh Lawson for featured roles, in support of young British screen newcomers Graham Faulkner (Francis) and Judi Bowker (St. Clare).

Adolfo Celi, portraying the 13th century Consul of Assisi has played a score of leading roles in international films.

Leigh Lawson, a RADA graduate, is a British stage actor making his film debut in 'Brother Sun, Sister Moon', as Bernardo, a chivalrous knight who is an early companion of Francis in his chosen life of poverty. Lawson has acted in repertory at the Belgrade Theatre, Coventry, at Sheffield and with the Welsh National Theater, and on BBC-TV.

'Brother Sun, Sister Moon', an original screenplay by Suso Cecchi d'Amico, Lina Wertmuller and Franco Zeffirelli, directed by Zeffirelli, is filming in English, Technicolor and Panavision. Luciano Perugia produces, with Dyson Lovell associate producer, for Euro International Films and Vic Films, Ltd. It will be distributed worldwide outside of Italy by Paramount Pictures and Cinema International Corporation.

PRODUCER-DIRECTOR Michael Winner said this week that Charles Bronson, Jack Palance and Richard Basehart had been signed for leading roles in 'Chato's Land', his new Western for UA. Filming will commence in Almeria, Spain, on May 3.



Ann Parks, Secretary of the Kinver, Staffs, Film Society with Sid James, on the presentation of a Rank Aldis 16mm projector for the Best Amateur Film of 1970 at the NFT last Saturday, when the Film Society of the Year prizes donated by Rank Aldis were presented.

'Chato's Land' is from an original screenplay by Gerald Wilson, who wrote Winner's acclaimed Western 'Lawman', starring Burt Lancaster, Robert Ryan and Lee J. Cobb, which is currently a smash box-office hit in London and Italy.

Also cast in supporting roles are well-known American actors Simon Oakland, Victor French, and from Winner's 'Lawman' Ralph Waite, Richard Jordan and William C. Watson. Two Scots actors from the United Kingdom get a chance to feature in a Western. They are Roddy McMillan and Paul Young, who play Scots immigrants to the West.

Key production staff on 'Chato's Land' are Winner's normal group who have all been with him many years. For director of photography Robert Paynter it is his fifth film with Winner.

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ITA appoints five new 'advisers'

THE Independent Television Authority has appointed five new members to its General Advisory Council, which gives the Authority impartial advice on the general pattern and content of programmes.

The Council is made up of 25 people representative of national life and the viewing public.

The new members are: Lord De L'Isle, former Secretary of State for Air and Governor-General of Australia; Sir John Lawrence, editor of *Frontier* and formerly chairman of the Archbishop's Advisory Council on Radio and Television; Eric Lub-

bock, former MP for Orpington and Liberal Whip; William Reid, district general secretary of the Transport and General Workers' Union, Aberdeen; and Arthur Venning, editor of the *Cornish and Devon Post*.

TELEVISION by Tony Gruner



The appointments are for two years. The five new members succeed the late Lord Carron, A. Hunt, Lord Norwich, A. C. Smyth and R. A. Wardale.

The Council's formal terms of reference are: 'To keep under review the programmes of Independent Television and to make comments to the Authority thereon; to ad-

vises the Authority on the general pattern and content of programmes; and to consider such other matters affecting the Independent Television service as may from time to time be referred to it by the Authority'.

The Council's advice is taken into account by the Authority in the formation and execution of its programme policy. The Chairman is Prof. J. Ring, of the Imperial College of Science and Technology.

Granada sound

CECIL BERNSTEIN and Denis Forman issued a crisply worded statement recently pointing out that Granada will apply for a sound broadcasting licence.

Said the statement: 'We think that on the programme side we have an abundance of talent from which to pick a radio team. Technical plans have been prepared by Leslie Diamond, general manager of Granada Television, and Geoffrey White, recently chief engineer of the Broadcasting Company of Northern Nigeria, both of whom have had extensive radio experience before joining Granada. 'We welcome the chance to broadcast without pictures as well as with them. If the BBC can do it so well, why should not we have a go'.

Trotter's 'Festival'

MICHAEL TROTTER, programme planner for Scottish Television, held a successful 3-day screening for foreign buyers in Glasgow in association with Anglia and Harlech Television.

Trotter, whose usual task is to purchase programmes for his company, was responsible for organising the dispatch and presentation of 40 programmes from the three

companies, as well as organising the hospitality and accommodation.

Among the countries who attended his 'Television Festival' were Germany, Poland, Bulgaria, Holland and Sweden.

LONG SHOTS

from page 4

sion for members from some of its 700 branches. Many of the films shown have not yet received a certificate.



Daniel P. Skouras, New York-based vice-president in charge of foreign distribution for American International Pictures, recently married the Contessa Marietta de Flemotomos.

The Contessa, whose title is Venetian and dates back to 1261, heads her own distribution company, Colmar Films, which specialises in distributing European foreign language films in the United States.

New directions

AFTER making 26 films in fifteen years Shirley MacLaine has decided to take some new directions.

She has just completed work on a film called 'Desperate Characters', made in New York for £120,000, she is planning to direct her own production, about 'the consummation of the female personality', and she has signed to do a tv series for Sir Lew Grade's Associated Television. Her autobiography, 'Don't Fall off the Mountain', is published this month by Bodley Head.

She was all praise for Sir Lew's initiative in taking her on. 'The Americans only wanted me to do a sort of variety act, but Sir Lew understood what I had in mind'. In the series she plays a photo-journalist who travels the world getting involved in people's lives.

'I think I compromised myself in my films', she said. 'That's why I played doormats and hookers with hearts of gold'. But television, with an audience of 450 million, is different.

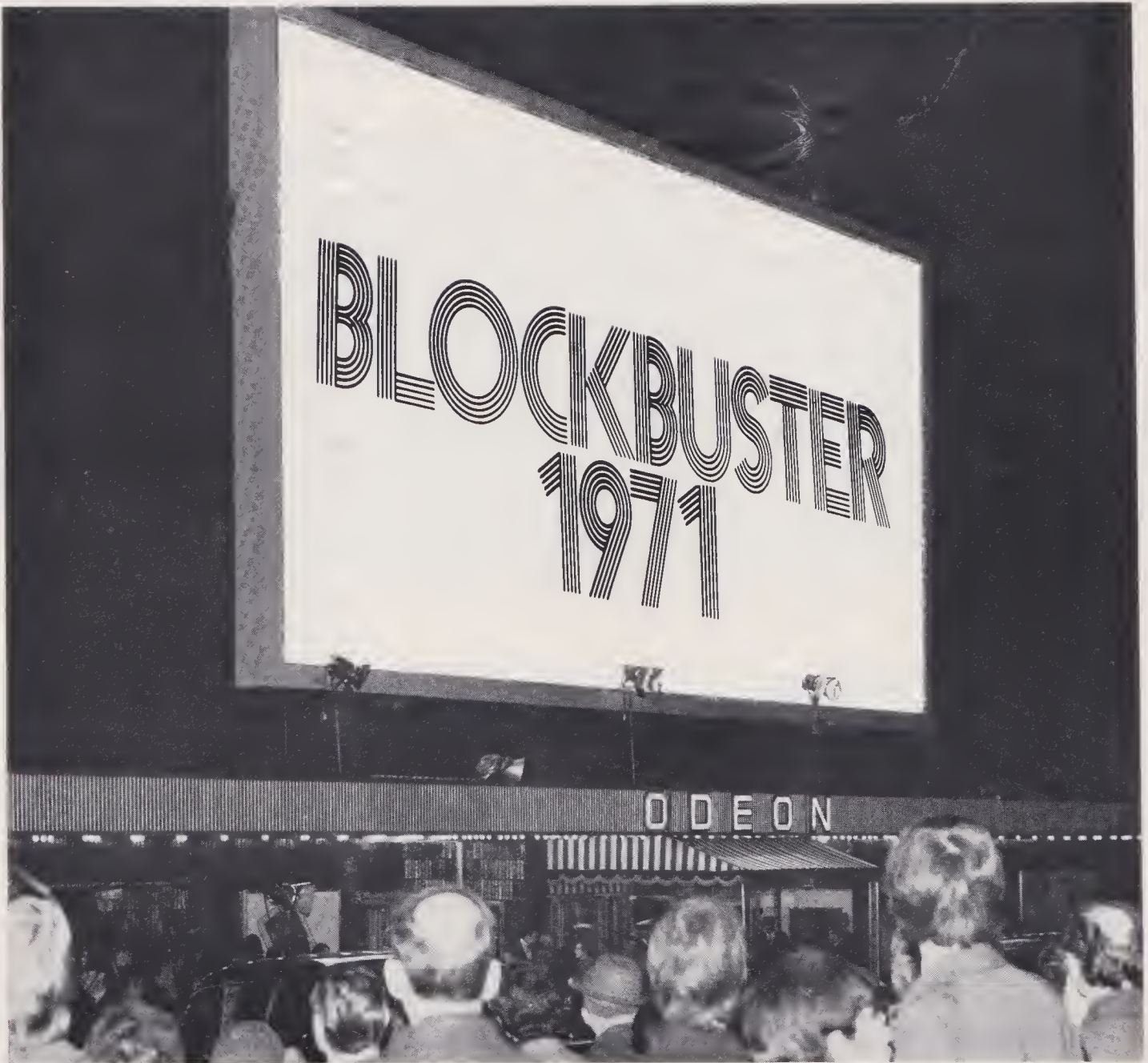
'In tv you have to be yourself. It becomes necessary to decide whether you have the kind of international personality that will wear well. And I was also thinking that if they like me in their living rooms they will go out more to see me at the cinema'.

She has now started work at Pinewood on her television series in, one trusts, the 'democratic work environment' she seeks.

TELEVISION'S TOP TWENTY

Position	Programme	Areas screened	Viewing homes (millions)
1	This Is Your Life (Thames)	All	8.20
2	Coronation Street (Wednesday, April 7) (Granada)	All	7.85
3	Coronation Street (Monday, April 5) (Granada)	All	7.80
3	Bless This House (Thames)	All	7.80
5	For The Love Of Ada (Thames)	All	7.45
6	Hine (ATV)	All	7.10
7	News At Ten (Wednesday, April 7) (ITN)	All	6.90
7	Budgie (L/Weekend)	All	6.90
9	The Ten Commandments (Yorkshire)	All	6.85
10	Opportunity Knocks! (Thames)	All	6.60
11	World In Action (Granada)	All	6.45
12	News At Ten (Tuesday, April 6) (ITN)	All	6.10
13	Ironside (BBC)	All	5.80
14	The Misfit (ATV)	All	5.70
15	Slapstick And Old Lace (ATV)	All except CS	5.60
16	News At Ten (Monday, April 5) (ITN)	All	5.55
16	News At Ten (Thursday, April 8) (ITN)	All	5.55
18	The Two Ronnies (BBC)	All	5.50
19	Doctor At Large (L/Weekend)	All	5.35
20	Easy Street (BBC)	All	5.30

Chart compiled from JICTAR ratings for week ended April 11, 1971



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EMI bids an affectionate



ABOVE, from left: Bernard Delfont, D. J. Goodlatte and Peter King; Sir Joseph Lockwood, Bernard Delfont and D. J. Goodlatte.

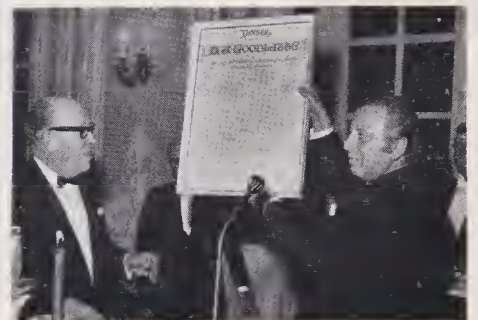
FRIENDS from every conceivable branch of the industry were present in force at the Savoy on Tuesday when EMI held a dinner to mark the retirement of D. J. Goodlatte, vice-chairman of the EMI Film and Theatre Corporation, after 41 years' service.

Bernard Delfont, Arthur Abeles, Sam Eckman, Jr, Sir James Carreras and Peter King led the tributes. Chairman and chief executive Bernard Delfont presented him with an illuminated address and an inscribed silver Tudor dish.

'All of us at EMI are happy to be congregated here to pay Jack the affectionate tribute he so thoroughly deserves and to tell him that we shall miss him very much as a dedicated executive and a man of immense integrity and warm hearted qualities,' he said.



ABOVE: D. J. Goodlatte and Sam Eckman Jr; BELOW: Carl Foreman, Bernard Delfont, D. J. Goodlatte and Peter King; Sam King, D. J. Goodlatte and Peter King.



ABOVE RIGHT: Henri Michaud, Mike Havas and John Read; D. J. Goodlatte and Bernard Delfont.

farewell to 'elder statesman'



ABOVE: Three of the speakers, Bernord Delfont, Peter King and Arthur Abeles. LEFT: John Davis and John Reed; Sir James Correras, Mrs. P. C. Webster, Nat Cohen and Arthur Abeles; Ralph Bromhead, Clifford Barclay, John Woolf, Ben Henry and Michael Bromhead.

RIGHT, from above: Wyndham Lewis, Mike Havas, Robert Clark, Pat Williamson and Ernest Pearl; John Reed with John and Roy Boulting and Hayley Mills.



LEFT: Sir Ronald Leach with Sir Norman and Lady Rydge. RIGHT: Keith Moremon, managing director of Australia's Greater Union Organisation, Sir Ronald Leach, and Norman Rydge Jr., chairman of GUO.

Royal premiere for 'Wuthering Heights'

PRINCESS ALEXANDRA and the Hon Angus Ogilvy are to attend the Royal Gala Premiere of American - International's 'Wuthering Heights', at the ABC 2, Shaftesbury Avenue, on June 9.

The first night is being sponsored by the Daily Mirror, in association with Variety Club, to aid the National Union of Youth Clubs and Variety's Heart Fund for underprivileged children.

Presented by James H. Nicholson and Samuel Z. Arkoff, 'Wuthering Heights' stars Anna Calder-Marshall and Timothy Dalton in the roles of Cathy and Heathcliff, with Harry Andrews, Hugh Griffiths, Ian Ogilvy and Judy Cornwell in leading featured roles. It was produced by Louis M. Hayward and filmed in the actual Yorkshire locale of Emily Bronte's classic story.

CLASSIC

from page 3

West End preview theatres. 'Now we want to ensure that we get the product we deserve.'

Guest speaker Montague Morton, president of KRS, said: 'I will certainly take back your enthusiasm about 16mm. We said some time ago that we would make 16mm and 35mm prints available at the same time. There is no problem as far as prints are concerned.'

Earlier he had told managers that the industry had always lived through a series of crises, and the present one was not unusual. 'We are too ready to accept that more cinemas will close, and that cassettes will be the last nail in the coffin.'

Now, with new, better subjects being filmed, with cinemas being twinned and trebled, there was a way out of the crisis, he said.

But cinemas were still in competition with many other forms of entertainment. 'Now that people are not going every week to the cinema it's up to managers to make them even more welcome when they do come. A little old-fashioned showmanship would not go amiss in many cases,' he said.

Nat Cohen is chairman of the Premiere organising committee, and Michael Havas, managing director of MGM-EMI, and James Nicholson and Sam Arkoff are giving the film free of charge for the performance. The ABC 2 is being provided by Bernard Delfont, chairman and chief executive of EMI Film & Theatre Corporation, and Peter King, managing director of EMI Cinemas & Leisure Ltd.

Both Nicholson and Arkoff are expected to attend the royal charity screening.

Tickets at £25, £10 and £5 are obtainable from Variety Club at Palladium House, 1/4, Argyll Street, London, W.1 (tel.: 437 9511).

LONDON SCREEN

from page 3

It will also be handling, in certain territories, 'Virgin and the Gypsy', 'Perfect Friday', 'Murphy's War', 'Cactus in the Snow' ('You Can't Have Everything') and 'Time for Loving'.

The formation of the new company puts London Screenplays virtually out of action, Flint explained. London Screen Enterprises continues as a service company for London Screen Distributors, London Screen Music, and the dormant London Screenplays.

Entertainment Enterprises expects to be involved in only three or four productions each year on a pre-sales basis, he said. The remainder of the product would be handled as finished material.

'But if a pre-sales agreement continues to be as attractive to producers as it has been already then I think we shall find no difficulty in getting product,' he added.

On a good film the company expects to receive up to 15% of what goes from the distributors to the producers.

Dartnell commented: 'We are producers' representatives on an international scale. It's a sign of the times that this sort of company exists.'

GREATER UNION WELCOME FOR SIR RONALD LEACH

DISTINGUISHED London visitor to Australia, Sir Ronald Leach and Lady Leach, were guests of honour at a dinner given recently in Sydney by Greater Union Organisation Honorary President, Sir Norman Rydge, and Lady Rydge.

Sir Ronald is senior partner of the London Chartered Accountants group, Peat, Marwick and Mitchell.

The dinner was attended by GUO Directors and their wives.

Highlight of the evening was the speech of welcome given by Sir Asher Joel, in which he pointed out the increasingly important part played by chartered accountants in the establishment and development of today's great business complexes.

Sir Asher also referred to the

warmth of the association between Sir Norman and Sir Ronald, a relationship that extended to their mutual friend, John Davis, of London.

'Cancer' banned

JOSEPH STRICK'S film of Henry Miller's 'Tropic of Cancer' has been banned by Wolverhampton watch committee. Eight committee members, including one woman, unanimously refused to grant it a local certificate.

The woman member left the showing after a few minutes. A committee spokesman said: 'It's a marvellous film, but we object to the obscenity of the language.'



TRUE armchair comfort, with a shell back that is moulded to the body—the 'Pelican' chair, introduced by Rank Strand Electric, was planned to bring a new concept of luxury and design to cinema and theatre seating.

It is the first chair of its type to use a polyurethane shell, now widely employed in the luxury domestic furniture market.

Three versions of the 'Pelican' chair are available; a two-armed, high-backed seat for the back row of the stalls, a low-backed seat with two arms, and a one-armed version. Each chair is individually supported on a single pedestal, providing maximum flexibility in seating arrangements.

Chiffy award again goes to CFF firm favourite

THIS year's Chiffy awards, the ABC Minors version of the Hollywood Oscars, have once again gone to some of the firm favourites from the Children's Film Foundation.

Top feature for 1970 is 'Cup Fever', the story of how a local youngsters' football team wins an amateur cup final, which also

PROMOTION

by

Crispin Aubrey



stars Manchester United and Matt Busby.

Second is 'Eagle Rock' about rock climbing in the Lake District, and third 'The Adventures of HAL 5', about the trials and tribulations of a vintage car with some very human characteristics.

In the serials category, 'Danny and the Dragon', a ten-episode story about a friendly monster, wins the award for the second year running. 'Danny' was the film which helped launch both Jack Wild and Sally Thomsett, stars of recent successful adult films, on their respective careers.

Voting for the various categories has been taking place over the past few months in all the 170 ABC theatres which now run children's matinees. Managers have sent in their returns to the Minors headquarters in Ealing, where they have been collated by Minors chief Reg Helley and his enthusiastic staff.

The youngsters have also been sending in their ideas for the awards themselves, which are chosen each year from the best designs submitted. Last year's standard was extremely high, with all kinds of different materials being used.

The final choice of awards will go to the producers or directors of the winning films, and the presentation will be made at a Manchester cinema, in the location where the top film, 'Cup Fever', was actually shot.

Norman Wilkinson

NORMAN WILKINSON, manager of the Dorchester cinema, Hull, for the last 14 years, has died at the age of 61. He collapsed on Good Friday having worked as normal at the theatre the night before.

Wilkinson had spent his life in the cinema industry in Hull, starting as a page-boy at the old Central cinema, then at the Cecil as a doorman. He was manager of a number of the city's cinemas, and met his wife when they were both working at the Cecil. He leaves a widow and a son.

'THE LAST VALLEY' COSTUMES INSPIRE '17th CENTURY LOOK'

SEVENTEENTH-CENTURY costumes worn by the stars of Cinerama's 'The Last Valley' have been turned into some



dramatic, though expensive, modern fashions, by designers from the Beged-Or fashion house.

Michael Caine's well-worn leather tunic, with heavy metal studs, has become a Nappa plonge-leather trouser suit with patch quilt on the sleeves and knee-caps and a jacket trimmed in kalgan lamb's wool.

His 'peace-time' wear, a belted tunic with leather stitching instead of buttons, has been reproduced in Tilton suede matched by midi-length knickerbockers.

Per Oscarsson's costume as the priest, Father Sebastian, has been transformed into a midi-length coat in tweed trimmed with leather. There's also a detachable leather cape and pouch bag.

Our picture shows a double-breasted coat in luxurious sueded calf with matching trousers, which was based on the costume on the left, worn in the actual film.

A bracelet worn by actress Florinda Bolkan in the film has been copied by jewellery designer Paul Stephens, and he has also made a replica of a wooden cross carried by European peasants of the period.

A loving teaser poster is ready for 'Raging Moon' release

'DON'T Go On Your Own. Take Somebody You Love to "The Raging Moon"' is the copy line for teaser posters being sent to theatres ready for the film's release. Showmen will also receive teasers of the two main characters, Bruce and Jill, played by Malcolm McDowell and Nanette Newman, and a quad poster of the half page press review adverts.

Local store and foyer promotions can be based on the two records from the film—'A Time for Winning' on Philips 6006/084 and

the full soundtrack on Columbia SCX/6447.

The novel on which the film was based, by Peter Marshall, is published by Tandem Books and has a film illustration cover with full credits on the back.

Happy birthday at Hendon

IT was all hands to the Classic pump when the Hendon theatre's junior club celebrated its anniversary recently. Manager Fred Ackroyd was joined by colleagues from all over London to make the day something for the kids to remember.

Paul Taylor, from Notting Hill, disguised himself as a clown, Chuckles, and entertained the children in between circus turns on stage. Ann Cooper, from Praed Street, baked the giant anniversary cake which was later donated to a Dr. Barnardo's Home. And Maurice Cheepen, London relief manager, chipped in with a souvenir programme.

Meanwhile, 'Uncle' Fred himself, a member of the Magic Circle, was busy doing his conjuring tricks to the delight of both children and parents.

Classic London controller Brian Gauntlett reports capacity business, and a story plus picture in the London Evening News.

TWINS NAMED

LOCAL businessman Louis Michaels has finally solved the problem of what to call the new cinema and theatre complex he is creating from the former Palace Court Theatre, Bournemouth. The cinema will be called the Galaxy and the theatre the Playhouse.

The choice was made when Michaels had sorted through the dozens of suggestions he received after advertising the fact that he was at a loss for a name. They included Concorde, Court, Phoenix and plain Bournemouth.

Both cinema and theatre are due to open next month after a £50,000 facelift.

CAMPAIGN ROUND-UP

Publicity: Bernard Riley, ABC, Kidderminster



Frank, Film-Watcher Fantastic, Tops The 3,000 Mark was the headline on a feature in the Kidderminster Shuttle about the ABC's long-serving chief operator, Frank Mulvey.

Manager Riley came up with the idea when he suddenly realised that Frank had been with the cinema for over 27 years. All that time

he had kept a 'book' of all the films he had shown, and his memories made fascinating reading.

In a story alongside a four-column photo, Frank revealed some of the details of his film ledger, and also gave his personal views on the films he shows. 'I don't like sex films,' he said. 'They're all right for hors d'oeuvres, but not for the main course.'

'Jungle Book': M. P. Bickley, Rax, Motherwell

Quite a surprise for Bickley's young audience when animals from Caldepark Zoo visited the cinema during the showing of 'Jungle Book'. The kids were asked to guess the age of Alvin, the puma cub, and the winner was given free membership to the zoo for a year.

Pictures of the event appeared in two Scottish nationals as well as the local paper.

Children's Club: P. Keeling, ABC, Barking-side

Only the second Minors' show at Barking-side since Keeling arrived, and the theatre had the highest admissions for twenty-one weeks.

New ideas he has been promoting include a weekly collection of postage stamps for Guide Dogs for the Blind and a football team to play other youngsters' clubs. Saturday mornings are also livened up with singing sessions and birthday calls.

Publicity: Brian Pritchard, ABC, Canterbury Organist Tom Williams showed an interested party from the local Hammond organ society round the ABC's grand machine recently. The fans also got a quick recital of some of the theatre's favourites.

Such was their response that some of them even came back for another selection during the intervals of 'Ben Hur', which was having a two-week run at the time.

Flowers for 'Jane' from Mrs Dorothy Remington, senior usherette at the ABC, Gravesend when Sarah Gibson, who plays the part of 'Jane Eyre' as a young girl in the new film, came to a special showing. Sarah lives locally at Cobham, and was invited by manager Bernard Sorger. Her picture made a good splash in the Gravesend Reporter.



Children's Club: L. Key, ABC, Doncaster.

Key reports excellent press coverage when he opened his brand new Minors' Matinee recently. The Mayor and Mayoress of Doncaster came along, and the Mayoress made a speech from the stage to the assembled youngsters.

Pictures and stories appeared in the Free Press and the Evening Post, and the kids had a memorable morning of films.

'The Aristocats': G. Williams, ABC, Chatham

Local children carried Aristocats balloons through Chatham High Street after a Minors' Matinee at the ABC. The parade was a curtain-raiser to a campaign which included a window display in the road safety office linked with the main local car parks, a painting contest in the newspaper, and window slips in a fleet of hire cars operating from the railway station.

The theatre also had an extra bright front-of-house spread with pictures and artists' illustrations from film publicity. All campaigns were successfully held over for the second week's run.

Publicity: Brian Megson, the Cinema, South Kirkby.

'Uncle' Brian Megson and his 'amazing motion picture house' featured prominently in the local press when he gave his views on running a small independent cinema during a lengthy interview.

Local audiences didn't want pornography, he said, but escapist romance and good adventure. 'If I showed a sex programme at this cinema I would lose a packet.'

He also explained how the complex system of bars and the whims of distributors meant that he didn't get the really big family films until some time after their original release. But Brian, who also runs four other cinemas in the Pontefract area, was confident that the public would still come to his little theatres because they were still the best value, and, above all, they represented the personal approach to showmanship.

Publicity: Walter Worsley, Royal Pavillion, Blackpool.

A full-page advertising feature in the Blackpool Evening Gazette gave a launching boost to the town's new independent cinema, operated by Fylde Entertainments.

The compact, 347-seat theatre involved an investment of £20,000, and is the first new cinema to open in Blackpool since before the war. David Taylor, one of the partners in the owning company, said: 'We have tried to provide real comfort with first class seating and plenty of leg room.'

Worsley has 25 years' experience as a manager and operator behind him. Future programmes will include family pictures as well as films like 'Performance' and 'Woodstock'.

'Ben Hur': J. Ferrari, ABC, Falkirk.

An excellent response to a newspaper contest asking children to colour a scene from the chariot race in 'Ben Hur'. The winners were given tickets to the show.

Ferrari also arranged displays in a toy shop, using cuttings and stills, and in a music store linking with the soundtrack record and the children's contest. Ten hanging cards were up in cafes and hotels during playweek.

MOVE FOR TEAGUE

BRYAN TEAGUE, until recently manager at the ABC, Brixton, has moved to a larger theatre in Edgware. Right up to the last moment he was getting good publicity, in particular after a visit from CFF starlet Mary Burleigh, who made a personal appearance at Brixton for the screening of 'Cry Wolf'.

The Showman also commends...

McELROY, Mrs. M., Metropole, Nottingham: El Condor, The Cruel Sea, A Man Called Horse, Scars of Dracula, Exodus, West Side Story (6).

PARKER, R. W., ABC, Exeter: Ben Hur (1).

PRITCHARD, B. D., ABC, Canterbury: Ben Hur (1).

RAMSDEN, G. S., ABC, Aberdeen: Captain Nemo and the Underwater City, Scars of Dracula (2).

SEDDON, A. W., ABC, Barnsley: The Railway Children, Ben Hur, Richard III (3).

SHACKLETON, M., R/M, ABC, Turnpike Lane, North London: The Railway Children, House of Dark Shadows, There's a Girl in my Soup (3).

SOWERBY, H. F., A/M, ABC, Paisley: Scars of Dracula (1).

WARNER, M. L., A/M, Regent, Great Yarmouth: Zabriskie Point (1).

WATSON, C. S., ABC, Middlesbrough: Monte Walsh, Rio Lobo, The Cheyenne Social Club (3).

WHEATLEY, T. G., ABC, Paisley: Groupie Girl, Count Yorga Vampire, Sex is a Pleasure (3).

WILLIAMS, G., ABC, Chatham: The Buttercup Chain, Johnny Cash, A Man Called Horse, Loot, Patton (5).

Smoking ban vote soon

MPs are to vote soon on a proposal to ban smoking in cinemas and other places of indoor entertainment.

A new clause to this effect has been tabled by Laurie Pavitt (Lab., Willesden, West) to a Bill put forward by Sir Gerald Nabarro (Con., Worcestershire, South), which seeks to deal with health warnings.

Nabarro's Bill, in fact, has nothing to do with smoking in public places, but so strongly does Pavitt feel about the dangers of smoking that he has decided to use this Bill to test the opinion of the House on the issue.

Pavitt himself has a Bill before Parliament which goes much

further than Nabarro's proposals and includes a prohibition on smoking in cinemas. But owing to Parliamentary procedure his Bill is unlikely to get far. He sees Nabarro's Bill as an ideal vehicle to get across some of his own opinions.

Nabarro must view Pavitt's intervention with misgivings. Already he is in bad with the Government for persisting with his Bill.

He is well aware that if Pavitt, through his proposed no-smoking law in cinemas, in addition to other amendments has tabled, makes the Bill too far reaching, it will have little chance of securing the support of the Government and the backing of both Houses which it needs to become law.

Pavitt tells me that he does not consider that a ban on smoking in places of entertainment would of itself affect box office receipts. He points out that many theatres do not allow smoking in the auditorium, and this has never prevented good houses at hit shows.

PETER KING

from page 9

sons new to this industry have commented on this and I feel most strongly.

Accordingly, he had sent the following letter to all of his company's managers:

'We are in the entertainment business.

'We are in show business.

'We are also, unfortunately, in a business which tends from time to time to show lack of confidence in itself and its product. I have often heard in this, and other companies, the Industry and the Industry's product being unnecessarily "knocked".

'I should like to make one main point absolutely clear—every film that we handle, be it our own or anyone else's, is a great success until and unless proved otherwise at your own theatre. This does not mean that I will expect you to use meaningless and out-dated superlatives about every film that is coming to your theatre. What I do require is that you have absolute faith in everything you show.

'You know better than I do that, unfortunately, not every film can be a success, but you *must* work on the hopeful assumption that each film will be, and you *must* communicate this faith to your public.

'It is absolutely essential that this feeling be communicated to every member of the staff in your theatre, and I am accordingly enclosing additional copies of this letter, which you may display in appropriate staff rooms.'

He concluded: 'Of course there is a future. A great and exciting future. And as long as we maintain confidence, a true confidence, not a whistling in the dark confidence, and impart that confidence to others, so long will the cinema endure.'

CEA

from page 9

ing that one campaign still to be fought was to bring the statutory levy into a more fair relationship with constantly rising prices.

He pointed out that although the average seat price during the first ten months of 1970 was 6s. (30p), the exempt figure above which levy was charged was still fixed at 1s. 6d. (7½p). The CEA campaign would be aimed at raising the exempt figure to 2s. (10p), with the levy set at 1/10th of anything over. 'I am more hopeful this time that our application will be successful,' he said.

Asked by an exhibitor what action should be taken against distributors who tried to sell films as 'package deals,' Camplin said: 'If any distributor is still trying to make the booking of one film dependent on the booking of another then it's monstrous.'

For many salesmen it was a matter of brinkmanship, but he had not heard of any cases where the matter had not been ironed out after a discussion with the managing director of the company. If not, then it should be taken up with the KRS, which maintains an agreement that conditional booking is outlawed.

In the branch elections, Sydney Shurman was re-elected as chairman for the coming year, and E. A. Phillips as treasurer in succession to Harry Roelich. The most of vice-chairman will be filled at a meeting later this year.

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...makes James Bond
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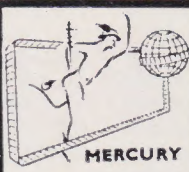
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